

the spirit of nature, in communion with the intellect of man, arose art, and so architecture. Thus, from the very origin of things, it is evident that architecture is the child of nature and necessity; and our idea of the feelings likely to result from a loss of home (for this purpose introductorily alluded to) will suggest the cogency of the force that first taught man to cover his head from the elements. Let us mark that, for it leads a step further. It means that the thing first aimed at in the building was the roof, as nature taught those who must first have used her trees, in the East her cedars, covering the earth like the tents of angels, and under whose dark bowers the Oriental people early sought protection. For among them, where, from excessive heat and faint movements of air, the main thing naturally desired was, shade from above, and free circulation of air beneath, the tree was an appropriate respondent to that want; but there being also a burning wind, enclosure would be necessary on this side against it,—aperture away from it, on that; and they would therefore train the branches into bowers to serve the end in view. But men would not ever remain in the same place; they desired to wander; they must carry their bowers with them. Having, then, often made them shelter with the forest branches intertwined, they made the first tent of the boughs of trees in imitation of trees, and bore the form away with them, whether often the forest was not. Thus, for centuries, many Oriental tribes dwell in tents; but when they sufficiently congregated to settle in an available place, they employed architecture, and gave her the tent as a type. Here, then, have we traced a direct descent from nature: she produces the tree, the tree suggests the tent. Now for other, not Asiatic, tribes, let us take, not the tent, but the cool cavern as our type; and for each race, something suitable to their known habits; and we shall find, allowing for such modifications as nature experiences from the treatment and wants of man, that their various architecture was derived from her: we shall touch upon the origin of styles. But we have not yet struck our tent. The form of it is shadowed out in many Eastern edifices: numerous slender unobstructive columns, allowing free current of air, sustain a swelling and important roof to baffle the sun; the outline, as in China, is often strikingly suggestive of the type. The large buildings, successions of tents, encampments, so to say, serve still more to keep off the heat, and allow the cooler air to play with unceasing wings amid their graceful pinnacles, as numerous and shaded as the trunks of the pine forest: there, too, murmur the multitudinous fountains like natural springs in the quiet grove of art; where the relaxed limbs are cooled, the hot brow is shaded, the fever of the lips assuaged. We have sufficiently for our purpose considered the question of natural origin of architecture, and origin of styles. Let not him who would build in the Eastern style forget the tent, or he will never arrive at the spirit of it! Neither let him disdain to learn from the grace of the palm, nor apply to Oriental art the gnarled rigidity of the oak. Let him not take for it his governing idea from those caverns and mountain hollows, from which other nations originated grand and severe modes of building; but endeavour, if he seek to follow out styles, to possess himself of the spirit that suggested them, of the forms that are naturally used in them, and he will do well. Here, then, let us style architecture in her first office a Provider of natural wants, supplying them according to their kind; composing the house, and by consequence much influencing the nature of home associations as she offers utility and comfort or their reverse—a fact to which we are only now awaking with respect to ourselves. We observe that she was originally a provider according to the habits of the people, the requirements of their climate, the productions of their land; and why? Because they were what we call natural, and made her so too. We see that she was not embodied in a suffering form in the heat, in a form foreign to the materials of the country she subserved, in a form repulsive to the

natural association of the people,—not forcing the Oriental to have a Parthenon if he and his necessity bade her build after the fashion of a tent. Styles of art are not causes, as some appear to imagine, but effects. There are those who think they can invent styles, and change the habits of the people through their means. How should a style invented by one individual, of necessity suit a nation for ages? It is the habits of nations that give rise to styles, not styles to habits. Many generations pass ere a style is perfected; and the building which is the model of that consummation of art, often stands over the graves and the bones of those who originated its system. A child plants the sapling, but the autumnal leaves of the mighty tree fall on the tomb of his descendant. The astute Egyptian on the banks of the Nile; the thoughtful Greek in Attica, in a rude colony with a barren soil; the secluded monk in an England of 11,000 castles, each bending his mind to the arts, severally elaborated those styles in which, far later, the Pharaohs glorified themselves; Pericles, his country; the Plataneta, their God: which the sands of the desert long have covered; the modern Greek incuriously passes and understands not; the modern English imitate, but cannot advance. Architecture is not truly a provider, save she fully answer national wants, climate, and habits. The claim upon her in her first office is for efficiency, observation, and compliance. And now she has provided the homes, now that the nucleus of the future city is formed, and every man sits under his own roof-tree, around which cluster all his hopes, Architecture asserts her second office, and becomes a Protector. She is embodied in the huge walls, the threatening ramparts, the looming towers; she becomes stern and terrible, and stands girt up for war; she looks over the whole country in search of the enemy, and his scouts ascending for the first time the other side of some opposite hill gaze with dread and disappointment on her unexpected grandeur. She circles China like a vast reposing serpent, silent of its origin. She rises with Babel to the clouds, and is so secure in Babylon, that she laughs alike at God and man, and is called impregnable. She frowns on the army of Cyrus, and seems to hurl back the arrows on the host that bend their idle bows at her, far, down below. She has already kept the grandsire of Belshazzar waiting in fury ten years outside of Tyre; and then yielded only when every shoulder in his host was peeled; but at Babylon fell only before heaven, betrayed by the river. She, who had clothed the perpendicular rock beneath the temple of Solomon with stone from base to summit, and had crowned that summit with her greatest wealth, long defied the wrath of Titus, and again falls, not by the will of man. She stretches herself from Athens to Piræus, and becomes one main cause of the glory of Attica. She crowns the capitol of Rome, and guards the city; she strides across all Italy, with stupendous aqueducts, and fetches the water to the city, which she never forsakes. She fortifies all Europe, hanging upon the peaks of the mountains, and crowning the valleys' slopes. But she has long, long since launched into the deep with the Phœnician; nations put to sea with her to found a Massilia or a Carthage: for Greece she becomes the terror of Asia; for Rome the terror of Greece. Nor need we dilate on the discoveries made by her means, nor say how she served the Venetians, nor the Genoese, nor the people of the Spanish peninsula—nor how, in the north, handed down from the vikings, she lent first her power to the Dane—then her glory and might to the race of Alfred; now surrounding the land of the Angles with a moving wall of defence, now traversing the far deep for the silks of China and the spices of the isles. Architecture, then, is a protector, and we claim of her, in this office, that she be equal to the defence assumed in it: that the main feature in her work be strength both in fact and expression, let the situation be well considered, the greatest strength be where nature is weakest,—so equal appearance of strength be afforded wherever approach is pos-

sible. Much that was valuable to know formerly, is now of little importance: fortification of the Babylon type has become useless; but there is much we may still insist on; such as, when possible, elevation of place for the fort, so that it commands and is not commanded by others. An orderly relation between the several points of defence, so that there be a facility of speedy communication and co-operation, should be observed, because there is nothing weaker than a series of straggling posts, every one of which is an aid for the destruction of the rest. I think this has been often enough proved in modern warfare. Orderly compactness, neither crowded nor over diffuse, good dispositions for the watch and signal, large and strong magazines, independence as much as may be of the surrounding country, many wells, all important buildings themselves built on the plan of fortresses, jealousy of gates and bridges, arrangements of streets well supporting a system of internal defence, a capability of resistance in many relative posts, are what we chiefly desire in the strong city. Nothing is more vexatious to a besieger, than to find a continually fresh obstacle where he imagines he has just overcome the last—hence the double, triple, and sevenfold walls of the ancients. The modern city well worth studying on this head is Genoa; also let us carefully consider its attack by General Massena. But, thank Heaven, little need have we of strong cities; our attention is claimed by our ships. It is impossible here to say all I would upon naval architecture; but it is an interesting subject, and there is much that is curious in the accounts of ancient vessels, and the construction of modern. It may seem useless (but what information is useless?) to enter on these branches of the art; but, indeed, they are monopolized too much amongst us, and the naval science appears greatly to suffer from the neglect of experiences in the most maritime country in the world.

But architecture, having provided and protected, appears to consider what she may do to bless her nation. She has provided and protected, and will be grateful to the gods who have permitted her to do so. But the method of building that sufficed for the mere dwellings of the people, will not serve for the temples of the gods. The manner of the poem is followed. Poetry was first employed in the cause of religion. So soon as language came to be definitely formed, and to possess a variety and choice of expression, the celebrations of the divinities claimed the higher efforts of speech for their peculiar service; the poet, he who was naturally gifted with the power of expression, felt that the gods should not be hymned in the common language of life, but that sublime epithets, beautiful metaphors, and a chosen array of terms, all of them the best possible he could find, ought to be used in speaking of the highest powers he believed in or could imagine. And the poetry was nearly always in proportion to the subject in moral value—always of the best in art, independently viewed from religion. Hence the sublimity of the Jews—hence the beauty of Homer, especially to those of his day, and in those particulars that celebrated ideal divinities whom we ridicule—hence the fearful grandeur of Dante, the even splendour of Tasso, the calm magnificence of Milton. All arose from the intense desire in them to be in any way equal to their religious subject. Some have wrongly said that poetry is of itself a bane to morals; for the fact is, that the religions of old corrupted the poetry first—because, when men came to exalt their deceased kings and chiefs to divine honours they exalted their vices with them, and worshipped—adoring themselves in those they had deified; and the poetry being applied to honour the gods, honoured, of course, and very conveniently—their disgraceful attributes, became polluted, and so lent aid to keep up a system of lies, until it became the very Bible of paganism. Now, we have touched upon this topic because the case—so far as the determination in this way to excel is concerned—was the same with architecture, but from the difficulty of any expression—that of vice included—we have the beauty with-